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THE TATE GALLERY &

THE ARTS COUNCIL

Ethel Walker

Frances Hodgkins

Gwen John

A MEMORIAL EXHIBITION

7 May *to* 15 June 1952

FOREWORD

This exhibition, organised jointly by the Tate Gallery and the Arts Council, commemorates three distinguished women artists who have died recently. No claim is made for any similarity of style, outlook or intention; each, however, in her own sphere has made decisive contribution to the history of British painting in the first half of this century. While the work of Dame Ethel Walker and of Frances Hodgkins was well known in their life-times, that of Gwen John, partly owing to her continuous residence in France and partly through her own choice, remained obscure.

The Council is most grateful to her Majesty Queen Elizabeth, the Queen Mother, who has graciously lent a painting from her collection. Other owners of pictures by these artists have contributed most generously and must allow us to thank them collectively; but special gratitude should be recorded to the Executors of Dame Ethel Walker, to Messrs Matthiesen who have lent one half of the works by Gwen John, and to Mrs Gorer and Mr Geoffrey Gorer, few of whose pictures by Frances Hodgkins have been previously exhibited.

JOHN ROTHENSTEIN
PHILIP JAMES

ETHEL WALKER
(1861—1951)

T. W. EARP

A SPECIAL KIND of brightness has been missing from the London galleries since Ethel Walker's death in March last year. A faithful exhibitor at the shows of the many art societies which claimed her as a member, she had for long announced her presence by works whose unwavering consistency of manner was at once recognisable as hers, and which, serenely independent of their neighbours on the walls, shone with the light of their creator's mind as well as of their colour. Whether it was a girl's portrait, or a stretch of coast where the eye was led to a distance of unresting sea, or a radiant flower-piece, the variety of her subjects—for Ethel Walker had an old-masterly fullness of range—was drawn to unity by the ruling factor of self-expression in their treatment.

It was to be expected that painting which bore so evidently the imprint of individual impulse sprang from a compelling early vocation; but in her youth Ethel Walker, who was born in Edinburgh on June 9th, 1861, felt no attraction to an artist's career. She was, indeed, taught drawing and painting in water-colours as necessary accomplishments of a young lady of the time, only to entertain a disinclination to the theory of slavish imitation then prevalent. Not until she was in her twenties did she make the deliberate choice to become a painter, after visiting in Edinburgh a private collection of oriental art, an experience whose force of revelation remained potent with her to the end. It was the Chinese paintings which impressed her most, and their influence, when she was firmly set on her own way, was not displaced by that of the European masters with whose achievement she had in the meantime made acquaintance. It should be noted, too, as bearing at any rate upon the spirit of her work, that she later read deeply in Taoist philosophy.

Having decided on a painter's profession, she went for two years as a student to the Ridley School, and then, at the Westminster and Slade Schools, became a pupil of Professor Frederick Brown, who guided so many eminent artists upon their early path, and

who, during his long tenure of office there, made the Slade famous as a school of fine draughtsmanship. Brown perceived high promise in Ethel Walker, who used to say that she owed everything to him and to Walter Sickert, at whose evening classes she also studied, while other enthusiasms of her first working years in London were Whistler and Wilson Steer. She returned from a visit to Madrid full of admiration for Velazquez; of later masters, a Manet exhibition in Paris won her adherence to that artist before his merit had ceased to be a matter of dispute, and the luminous properties of her own work owe something to his example.

From the start, her drawing was marked by the swift decision of its line, its freedom of gesture tempered with a taut resilience; but in painting she did not immediately reach what is now regarded as her characteristic manner. Her early work comprises many interiors with figures, Rembrandtesque in the dark richness of their tones and very reminiscent of Professor Brown's own painting. They are charmingly illustrative of their period, grave in key, and carefully carried out, yet they lack the individual invention that followed her adoption of impressionism.

This was heralded by a series of large decorative works, of a kind to which she returned at intervals throughout her career and represented in the Sculpture Gallery at the Tate Gallery by *Nausicaa*, *The Zone of Love* and *The Zone of Hate*. Dream-like in their realisation of the subject, indeterminate in time and place, they are tinged with a suggestion of orientalism even when dealing with a Homeric theme. They are exquisitely evocative of a classic Golden Age and of the myths of the East, in which Ethel Walker was deeply interested. In treatment, as in interpretation, nothing could be farther from the academic 'reconstructions' of a Leighton or a Poynter, which were still a popular vogue. A new kind of vision was in play, a new visual poetry was captured, in these large, flowing compositions whose grace of line made so sensitive a mould for the artist's thought, while the deceptive ease of her construction yet revealed a controlled harmony of form. With an appreciation of this side of her art goes the regret that Ethel Walker never had the opportunities afforded by the state to Delacroix and Puvis de Chavannes in France, of developing a gift for decorative fresco to its widest scope.

In 1900 she was elected a member of the New English Art Club

after the portrait *Angela* (no. 3) had appeared in its exhibition, and impressionism, whose cause had not then been entirely won in this country and whose establishment here it was the Club's major aim to foster, gained her increasing sympathy until she became one of the foremost English exponents of the movement. And although in technique her impressionism was less doctrinaire and scientific than that of the French masters—nearer to Whistler than to Monet—with less use of divided colour and for the most part content with a broad daylight effect, she gained the same result of vibrance and spontaneity. This shows particularly in her portraits of women, usually painted in one dominant key of radiant colour, which, without effort at deliberate likeness, net the sense of personality in their rapid grasp of a moment's mood, as in *The Mauve Dress* (no. 7) or *Girl in a Blue Dress* (no. 32). Her portraits of men are happily characterful, like *The Poet Jeweller* (no. 156), but admit of less exercise of the qualities which give her feminine portraiture its charm. She painted women, indeed, as though they were flowers; for her flower-pieces, cascading in the brilliance of their tints, also convey, in their lyricism and eager directness of execution, the enthusiasm of the painter's response to her subject. With no stiffness of arrangement, she luxuriated in nature's colourful abundance.

Nature on a more expanded scale she treated in the landscapes and sea-pieces mostly painted in the neighbourhood of Robin Hood's Bay, between which locality and Chelsea she spent the greater part of her working life. *Robin Hood's Bay in Winter* (no. 21), with its distinct tang of weather, well displays her mastery of atmospheric effect. Overriding unnecessary detail, in an impressionism, like Whistler's, of synthesis rather than analysis, with quick notation she drives to the essentials of her scene, drawing out the spirit wrapt in the appearance. Yet her originality in this section of her work is most shown in the marines like *Sea Scape* (no. 17) and *Sea Piece* (no. 33), with little more to their theme than a far emptiness of water, and yet filled with movement and life. These paintings of the sea, whose calm or surge, uncharged with any emphasis of convention, suffice in themselves to make the picture, owe their appeal to the rhythmic vitality which, as Ethel Walker's studies must have disclosed to her, was the first of the Six Canons of traditional Chinese painting. All her work, indeed,

proclaims her perception of a rhythm of the spirit animating visible reality, and if sometimes it seems a little hurried or incomplete, it was because the ardour of its proclamation was too urgent to be gainsaid. In her later years, the desire to enlarge yet further her means of expression led her to study sculpture under Professor Havard Thomas. She produced a number of bronze figures, graceful in their deft modelling and of rare plastic quality.

She was created C.B.E. in 1938 and D.B.E. in 1943, and was elected A.R.A. in 1940. Besides the New English Art Club, she was a member also of the Royal Society of British Artists, the Royal Society of Portrait Painters, the Society of Women Artists, the Society of Mural Painters, and the London Group. She died on March 2nd, 1951.

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6. *Portrait of a Woman With a Fringe*, *c.* 1930
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LENT BY THE EXECUTORS OF THE LATE DAME ETHEL WALKER, A.R.A.

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LENT BY THE EXECUTORS OF THE LATE DAME ETHEL WALKER, A.R.A.

FRANCES HODGKINS
(1869—1947)

MYFANWY PIPER

FRANCES HODGKINS was born in New Zealand in 1869 and died in England in 1947. She first came to London in 1900, with the high hopes of an intelligent colonial coming home. She belonged to the first generation of her family to be born in New Zealand, and her father, a successful solicitor, had many European contacts; as an amateur painter he still sent to London for his artists' materials. But English academic artists into whose circles she was introduced were a bitter disappointment to her, and although during her long painting life she learned such independence that it was almost impossible for her to be disappointed by people, she also found the English climate and countryside unwelcoming, and fled from it as often as possible, until, at the end, forced by the war to spend longer here than ever before, she was at last conquered by the quality of English light and inspired by its sombre delicacy to create some of the richest of her works.

But between those final expressions of the love and experience of nearly eighty years and the first water-colours done under the tuition of her father in Dunedin, Auckland, she made, as she used to say, more than one reputation and discarded it as unworthy of her true capacities. There is no picture in this exhibition earlier than 1915, and few people who knew anything of her work during its great flowering from 1929 onwards, when she was nearly sixty, knew much of what she had done during the first war and the early 'twenties, and they knew still less of her work before that. But, although our knowledge of her early work is vague, and the known facts scanty, and although much of the early work that survives is not comparable in strength, or beauty, or originality with the latest, still there is enough to see how she could have developed as she did. There can be no truly rootless and seedless art, and those who insist too greatly upon the suddenness of her arrival at sixty will have discarded so much as to make her achievement meaningless.

When she left New Zealand aged thirty, she had earned enough

money to get to Europe partly by giving piano lessons (she had been intended for a musical career) and partly by selling water-colours and doing black-and-white illustrations for the newspapers. She had avowedly worked to make money quickly and these illustrations gave little indication of what she was to do later. She left England almost at once and spent her first European summer with a water-colour class in Brittany. But France, too, found her unsettled and uneasy. The freedom that she sought in Europe was difficult to accept because she was still not sure of her own direction. She went to Morocco and, from Tangier, with a native caravan to Tetuan where few white women had ever been. The water-colours that she showed immediately on her return at the Fine Art Society (her first English show) must have been fairly ordinary, influenced by Arthur Melville whom she admired and much taken up with the actual portrayal of dazzle and glare, to judge from her work of the next ten years, which was largely concerned with light: lamplight, sunlight, reflected light, moonlight. Years later that experience enabled her to turn from Monet, Sisley and Renoir to painters such as Gauguin and Matisse and to interpret their worlds with first-hand vision and originality. She herself regarded the Moroccan visit as the true beginning of her painting career.

The next ten years she spent in Paris, making visits from there to Holland, Italy and England. In Holland she admired Maris and Mauve. In England she successfully exhibited at the Royal Academy. At Concarneau she found a school of Anglo-American water-colourists led by Gauguin's friend and biographer Charles Morice. In Paris she was a success too, and took a water-colour class of her own at Colarossi's as the first and only woman on the staff.

She was certainly already aware of post-Impressionist work—of Cézanne, Gauguin, Van Gogh, Matisse, Braque, of the Fauves and of the proceedings of Marinetti and the Futurists. But her work was unaffected by them. And it seems possible that this was not only because she was not ripe for such influences but that it was part of a deliberate intention to be successful in the kind of way that the most daring of her compatriots could understand and appreciate, and the least daring could still accept as success. She was a girl of spirit and pride, and

she knew that she had immense capabilities, though at home she had nothing adequate to measure them by; but she had a more beautiful, more apparently talented and more immediately successful sister, who had given up a painting career for marriage. This it was that helped her determination to make enough money to leave New Zealand for Europe in the first place. The pride, even arrogance, generated by such determined rivalry is long-lived in a sensitive artist and amidst the confused intellectual elements of a new environment, one thing remained pointed and clear, that she should make good. She had a spirit apt for dedication, but also obstinate, and it was her obstinacy that enabled her to return to New Zealand and Australia in 1919 as 'the girl from down under who conquered Paris'. It was her ripening sense of quality, her personal integrity, that made her reject the easy success offered by the extraordinary welcome she received and return to Europe to make a new reputation unhampered by the idea that she must show what she was made of.

From that time onward she was to be the only judge of her own value and her own achievement.

Soon after her return to Europe the 1914 war was declared, and she came to England, which she then made her base until her death. While in Paris she had learned how hard it is for an artist, and especially for a woman artist, to remain true to her intentions without being distracted by social success or well-meaning friends. 1914 to 1929 was to be the hardest time of her life. When she first settled in England she began to do portraits, but what was of more interest than the portraits was that she began to develop a free, singing palette and an expressive form of composition that depended on her own imagination for its reality and not upon a clever summing-up of natural appearances. The difference can be seen in the *Two Women with a Basket of Flowers*, 1915, and the *Double Portrait* of 1922. The first belongs much more in kind to her work of the first decade of the twentieth century, the second to the beginning of her development after the war, when it became possible to see French pictures again, and when, under the influence of such young English artists as Cedric Morris and Lett Haines, she assessed and renewed the impressions that she had got before but had not begun to exploit. In the twenties she was chiefly concerned never to commit herself in such a way

that she could not change when she chose. She travelled in England and in France and in the summers held water-colour classes largely attended by women, of whom she had a devoted following. Everyone who met her in those circumstances was inspired by her intensity and her wit, and a little disturbed by the capacity of her nature to cut herself off from sympathy or easy success. From 1923 to 1926 she lived and worked in Manchester, but she was constantly disappointed by the reception given to her work, most bitterly when it was rejected by the organisers of a mixed modern show at the City Art Gallery. She had almost made up her mind to return to New Zealand in 1925 when she was given some work designing for the Calico Printers Association. Though her collaboration was not successful it served to keep her in Europe, and from then on she never thought of returning again. It is possible to see the kind of intellectual struggle she had by looking at the pictures of these years. In them there is latent what was to develop more fully in the thirties: pods at Cézanne, Derain, Matisse, Van Gogh, which were afterwards to be digested into a form that was exclusively hers.

After 1928 she began to show again in London, and to associate with very much younger people, in the London Group and in particular in the Seven and Five Society. Very little was known about her, and her work, seen with the work of younger painters, and having the youthful, brilliant quality it had, made people naturally assume that she was young, too. And so a legend grew that for many years was quite hard to elucidate.

In 1929 some of her work was seen by Arthur Howell of the St George's Gallery, and he it was who first had such faith in her that he supplied her with enough money to paint and took and sold what pictures she sent him to reimburse himself. It was a friendly arrangement of great use to her at that time. He has written the history of the years from 1929 to 1932, when he gave up the gallery and she had her first contract proper, with the Lefevre Gallery, which shows by quotations from her letters just how elusive and how sensitive an artist she was.

By 1932 she was so inured to hardship and so truly dedicated to her art that she was, though properly conscious of it, almost cynical about her 'arrival'. She could never change her way of life, nor had she need to; and the history of the last years lies entirely

in the pictures. From comparatively fashionable post-impressionist still lifes to strange, intense, Mediterranean landscapes, through collections of objects personal to her, Spanish pottery figures, Christmas tree ornaments, arum lilies, to houses and bridges in Wales or Suffolk, she came at last to the agglomeration of things in English farmyards and on English beaches, and the dishevelled landscape of the Purbeck fields: subjects which had no obvious pictorial qualities but which owed their beauty to her experience, her patience and her love.

ETHEL WALKER: *Angela* (No 3)

ETHEL WALKER: *Invocation*

(No 26)

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61. *Spanish Landscape*, *c.* 1930
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62. *Flatford Mill*, 1930
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65. *Ibiza Harbour*, 1934
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66. *Sabrina's Garden*, 1935
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67. *Self-Portrait (Still Life)*, 1941
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68. *Middle Mill, Solva*, 1942
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69. *The Weir*, 1943
Oil, 23½ x 28
Signed
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LENT BY SOUTHAMPTON ART GALLERY

71. *Houses and Outhouses, Purbeck*
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LENT BY THE LEFÈVRE GALLERY

72. *The Courtyard in Wartime*, 1944
Oil, 23 x 29½
LENT BY EARDLEY KNOLLYS, ESQ.

Water-colours, Drawings and Gouaches

73. *Nuptial Bouquet*, 1925: *Plate IX*
Water-colour, 21½ x 15½
LENT BY EARDLEY KNOLLYS, ESQ.

74. *Children on a Bathing Beach*
Water-colour, 15 x 15
LENT BY DONALD HUGHES, ESQ.

75. *Seated Woman*, *c.* 1925-30
Black Chalk, 36½ x 23½
LENT BY THE TATE GALLERY

76. *Boys' Heads, Tréboul*, *c.* 1928
Water-colour, 15½ x 18
LENT BY THE EXECUTORS OF THE LATE MISS D. SELBY

77. *Two Sisters*, *c.* 1929
Drawing, 13½ x 21
LENT BY THE LEFÈVRE GALLERY

78. *The Red Parasol*, *c.* 1930
Water-colour, 17½ x 23½
LENT BY MRS L. C. WERTHEIM

79. *Two Plates*, *c.* 1930
Water-colour, 16 x 27
LENT BY SIR KENNETH CLARK, K.C.B.

80. *Brown Vase*, 1930
Water-colour, 14 x 18½
LENT BY MRS F. C. WERTHEIM

81. *Eggs and Ferns*, *c.* 1930–31
Water-colour, 21 x 18
LENT BY THE EXECUTORS OF THE LATE MISS D. SELBY

82. *The Garden Gate*, 1930–31
Water-colour, 25 x 19
LENT BY MRS R. A. GORER

83. *Sea Landscape with Flowers*, *c.* 1931
Pencil, 18½ x 14
LENT BY MRS R. A. GORER

84. *St Tropez*
Drawing, 11 x 12½
LENT BY THE LEFÈVRE GALLERY

85. *Woodland Scene: Landscape in Cornwall*
Water-colour, 26 x 20
LENT BY MRS MICHAEL ROBERTS

86. *Flowers and Still Life*
Water-colour, 25 x 19
LENT BY MRS ELISABETH CURTIS

87. *Pumpkins*, 1935: *Plate XI*
Gouache, 28 x 20
LENT BY SIR KENNETH CLARK, K.C.B.

88. *Bridge Gateway*, *c.* 1936: *Plate X*
Gouache, 20½ x 28
LENT BY MRS ANNE CARLISLE

89. *Silver Howe*, 1936
Gouache, 20½ x 28½
LENT BY MRS R. A. GORER

90. *Arrangement of Jugs*, 1936
Water-colour, 18 x 24
LENT BY JOHN PIPER, ESQ.

91. *Ibiza*, 1937
Gouache, 16½ x 21½
LENT BY MR AND MRS LEONARD ELMHIRST

92. *The Cow*, *c.* 1938
Gouache, 21 x 28
LENT BY MISS AMY E. KRAUSS

93. *Leaves and a Pot: Plate XII*
Pencil, 18 x 23
LENT BY MRS P. BROKE FREEMAN

94. *Tréboul*, 1928
Water-colour, 16½ x 21½
LENT BY THE EXECUTORS OF THE LATE MISS D. SELBY

95. *August Month*, *c.* 1937
Water-colour, 19 x 25
LENT BY MISS GWEN BARNARD

96. *Root Crop*, 1942
Gouache, 14⅛ x 21⅛
LENT BY THE EXECUTORS OF THE LATE MISS D. SELBY

97. *China Shoe*, 1942
Gouache, 20½ x 16
Insc.: *Eardly* (sic.) *Knollys from Frances Hodgkins*, 1942
LENT BY EARDLEY KNOLLYS, ESQ.

98. *Corfe Castle*, 1942
Gouache, 18 x 23
LENT BY THE FERENS ART GALLERY, HULL

99. *Dulancothy Arms*, 1942
Gouache, 15 x 21
LENT BY O. RAYMOND DREY, ESQ.

100. *Welsh Emblem*, 1942
Gouache, 15 x 22
LENT BY O. RAYMOND DREY, ESQ.

GWEN JOHN

(1876-1939)

JOHN ROTHENSTEIN

THAT GWEN JOHN remained almost overlooked in her lifetime was in large measure of her own choosing. By nature a recluse, devoid of ambition, and uninterested in the appreciation of any save a very few friends, she was always reluctant to exhibit. Her few public appearances—irregular contributions to the New English Art Club between 1900 and 1911, drawings and water-colours at the Salon d'Automne in the years immediately following 1918, and a one-man show at the Chenil Gallery in 1926—though not completely unnoticed, could hardly attract widespread attention. Her reputation may be dated to the Memorial Exhibition at the Matthiesen Gallery in 1946, seven years after her death, though even now it is doubtful if she is rated as highly as she deserves. I am not alone in believing her to have been one of the finest painters of her time and country.

Gwendolen Mary John was born on 22nd June, 1876, at Haverfordwest, Pembrokeshire, eighteen months earlier than her brother Augustus, and her childhood was spent at Tenby, to which the family moved not long after her birth. Her vocation early appearing, she followed her brother to the Slade School where they shared a series of rooms, living solely on fruit and nuts. On leaving the Slade she lodged in a little room over a mortuary in the Euston Road, and later in a cellar in Howland Street, where she made water-colour drawings of cats. How well she could already paint at this time is apparent from the early self-portraits. Before long she left England and settled in France, returning only for occasional visits. This move was made probably in the autumn of 1898. Her allowance was tiny, and it was only through rigid economy and the assistance of generous friends that she was able to attend, as an afternoon pupil, the class run by a former model named Carmen, which was visited by Whistler once a week. A comment by Whistler on the work of Gwen John is related by her brother, who met him in the Louvre. 'I ventured to enquire if he

thought well of her progress, adding that I thought her drawings showed a feeling for character. "Character?" replied Whistler, "Character? What's that? It's the tone that matters. Your sister has a fine sense of *tone*".'

Her personality is exceedingly elusive and difficult to isolate, but it is necessary to say something about the two events, to some extent coincidental, which transformed her private life: her long intimacy with Rodin, and her adoption of the Catholic Faith. Her love for solitude did not preclude a passionate attachment to her few friends; and Rodin, whom she seems to have met in 1906, became for long the object of a devotion whose intensity was at times embarrassing. Quite different was her relationship with Rilke, on whom she came to rely for spiritual guidance and affection. 'I accept to suffer always', she wrote to him in 1927, 'but Rilke! hold my hand! you must hold me by the hand! Teach me, inspire me, make me know what to do.' Perhaps another friend, Jacques Maritain, had something to do with her reception into the Catholic Church, an event which must have taken place early in 1913. Her papers, found after her death, are filled with prayers and meditations which bear witness to her deeply religious character. 'Do not think', runs one of her notes, 'that you must wait for years. In tonight's meditation God may reveal himself to you.'

The last twenty-five years of her life or thereabouts were spent at Meudon, where she lived first in an attic room in the rue Terre Neuve, then from 1927 in a dilapidated garage surrounded by trees and shrubs. Cats were her constant companions. She took Holy Communion daily, but would sometimes absent herself from Mass for as long as a month if a picture required her undivided attention. During her last years her passion for solitude grew more imperious than ever, but she was friendly with the several orders of nuns at Meudon, in particular the Dominican Sisters of the Presentation. The Sisters, and the orphans who were their care, became her principal subjects. No work by her later than 1932 is known, and so withdrawn was her life during the closing years that it is uncertain whether she ceased to paint or the paintings she made were lost.

Her art has a serenity which was not shaken, but rather enriched, by the various spiritual crises through which she passed. Not that her work failed to develop. She moved in fact from a

technique of painting in glazes or else thin fluid paint, gradually and delicately correcting as she went along, to a use of thick paint applied direct, without reworking. Her tones grew lighter, her colours blonder and more delicate; and her austerely simplified forms attained still greater breadth without ever falling into diffuseness. Nothing could be more restricted than her subjects: a handful of women: her sister-in-law, Dorelia, a girl called Fanella, a few nuns, a few orphan children, herself; some cats and an empty room or two, a view from a window . . . beyond these she scarcely ever went. Nor was her treatment of them various: her figures are represented singly and in simple poses; all (except the cats) are chaste and sad. Yet within this range of exceptional narrowness, she produced work that is not only highly original, but capable, no matter how small its scale, of evoking an impression of grandeur and radiance.

In the early autumn of 1939 she became ill, and too late felt a sudden longing for the sea. She took a train for Dieppe, but on arrival she collapsed, and was taken to the hospital of a religious house, where she died on 13th September. She neglected to take any baggage with her, but had not forgotten to make provision for her cats.

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102. *Self-Portrait in a Red Blouse*
Oil, 17⅝ x 13¾
Inscr.: *G. M. J.*
THE TATE GALLERY

103. *Nude Girl*
Oil, 17½ x 11
THE TATE GALLERY

104. *Dorelia at Toulouse: Plate V*
Oil, 21½ x 12½
LENT BY MRS DORELIA JOHN

105. *The Student*
Oil, 22 x 13
LENT BY THE CITY ART GALLERY, MANCHESTER (RUTHERSTON COLLECTION)

106. *The Letter*
Oil, 16½ x 13
LENT BY THE CITY ART GALLERY, MANCHESTER (RUTHERSTON COLLECTION)

107. *Grace Westry Playing the Violin*
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LENT BY AUGUSTUS JOHN, ESQ., O.M., R.A.

108. *A Woman Sewing, Monochrome*
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LENT BY THE MATTHIESEN GALLERY

109. *A Corner of the Artist's Room in Paris*
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LENT BY MRS DORELIA JOHN

110. *Self-Portrait of the Artist in Her Room in Paris*
Oil, 10¾ x 9
LENT BY AUGUSTUS JOHN, ESQ., O.M., R.A.

111. *Mère Poussepin*
Oil, 27 x 20
LENT BY THE MATTHIESEN GALLERY

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THE TATE GALLERY

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120. *Young Woman in a Spotted Blue Dress*
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121. *A Vase of Flowers*
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THE TATE GALLERY

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LENT BY WYNDHAM T. VINT, ESQ.

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LENT ANONYMOUSLY

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LENT BY THE MATTHIESEN GALLERY

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LENT BY AUGUSTUS JOHN, ESQ., O.M., R.A.

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LENT BY MICHAEL HARRISON, ESQ.

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LENT BY THE MATTHIESEN GALLERY

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LENT BY THE MATTHIESEN GALLERY

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LENT BY THE MATTHIESEN GALLERY

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147. *Rustic Cottage Behind a Wall*
Gouache, 9½ x 11
LENT BY THE MATTHIESEN GALLERY

148. *Red House in Twilight: Plate VIII*
Gouache, 11½ x 10
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LENT BY J. WOOD PALMER, ESQ.

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THE TATE GALLERY

161. *The Zone of Love**, *c.* 1920–30
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THE TATE GALLERY

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THE TATE GALLERY

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164. *The Birdcage*, 1926
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LENT BY MRS L. C. WERTHEIM

165. *Wings Over Water*, 1930
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LENT BY MRS R. A. GORER

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Oil, 25 x 30
Signed and Dated
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167. *Farmyard Scene*, 1928
Water-colour, 21½ x 18½
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168. *The Broken Bowl*, 1928
Water-colour, 17½ x 13¾
LENT BY MRS ELISABETH CURTIS

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170. *Siamese Cats*, 1934
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LENT BY THE LEFÈVRE GALLERY

171. *Private Bathing*, 1935
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LENT BY MRS R. A. GORER

172. *Hill Landscape*, *c.* 1936
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Gouache, 17½ x 22
Signed and dated
LENT BY THE LEFÈVRE GALLERY

174. *Purbeck Farm*, 1942
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Signed and dated
LENT BY THE LEFÈVRE GALLERY

175. *The Croft House*, 1946
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LENT BY GEOFFREY GORER, ESQ.

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GWEN JOHN

177. *Portrait of Dorelia*
Oil, 28½ x 18¾
THE TATE GALLERY

* *Exhibited in the Sculpture Gallery*

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